

SALARIES EARNED BY CELEBRITIES OF THE STAGE

INTEREST in the financial end of the acting profession is general and there is always much speculation with the people who go to theatres over how much a popular actor or actress makes. On this subject much has been written from time to time, but the difference between the "advertised salary" of a player and the actual salary is so great sometimes that it is difficult to arrive at a very safe conclusion. An authority on the inner workings of the theatre—one who knows something of pay rolls—declares that the salaries of well-known leading men vary from \$100 to \$500 weekly, and about the same are paid to women. Women, however, appear to have a better earning capacity in the theatrical profession than do men. It is a fact that there is always room on the stage. The demand for certain kinds of actors is very great. Young men of good presence to play leading roles are not numerous, nor are there enough women with notable charm of manner and personality to supply the immense demand that has grown up during recent years for actresses. Only the popular players receive the large salaries that reward the lucky members of the profession. The great rank and file must live with the greatest prudence to get along at all on what they are able to earn.

The women players are the most profitable today, and by this is meant the women who are really stars in the old-fashioned sense of the word. Women like Maude Adams, Mrs. Carter, Minnie Pleske, Annie Russell, Julia Marlowe, Mrs. Langtry, Blanche Bates and Henrietta Crosman are sure of large profits, whatever their plays may be. One year their earnings may be \$15,000 and the next twice that sum; but they are in any case beyond the chances of having their careers suddenly end because their plays fail.

The two most popular actresses in this country are Maude Adams and Mrs. Leslie Carter, and their earnings during the past five years have been enormous. Mrs. Carter is under salary to David Belasco, just as Maude Adams is to Charles Frohman, and in addition to their fixed salaries, they receive a percentage.

Viola Allen, when she became a star with the Lieberman company, was not looked upon by other managers as an especially promising proposition. She had

a larger degree of confidence in herself than the managers had in her, for by her contract with the Lieberman she arranged for a salary of only \$100 a week, but she got a very large percentage of the profits. Every play she appeared in was a success, and out of "The Christian" alone she earned more than \$150,000. "In the Palace of the King," "The Eternal City," and "The Hunchback" were all immensely profitable for her. Now she is so well established that she can act whatever she wants to and in her revival of "Twelfth Night" this year she is to finance her own company and be her own manager.

Mrs. Carter, unlike Miss Allen, does not take a large percentage and a small salary. She now gets from David Belasco \$1,400 a week and a share of the profits—naturally no large share, as her manager takes on himself the financial burden of the performances in which she appears. The Carter plays have been so successful during the past four seasons that even a small share of the profits represents a large weekly income.

Maude Adams has probably never cleared less than \$50,000 a year since her first season in "The Little Minister." By her contract with Charles Frohman she gets a fixed salary of \$500 a week and about 50 per cent of the profits. And any other manager would be glad to take the contract of Mr. Frohman's hands. Miss Adams has an enormous following throughout the country and a small share in the profits of "Quality Street," which is an inexpensive production, her business gets to an average of \$16,000 a week.

Annie Russell, another of Charles Frohman's stars, has a salary of \$500 a week and a small share in the profits. Ethel Barrymore, who during her first years as a star, acted for Mr. Frohman for only \$50 a week, now has a salary of \$300 and a small percentage. In these cases Mr. Frohman, of course, takes all the risks, secures the plays and produces them, and the actress posing as the star of the company has only to draw her salary.

Julia Marlowe, Lily Langtry, Henrietta Crosman, Mrs. Fiske and Elsie De Wolf are their own managers, putting up their own money and engaging some person to look after their business interests. Mrs. Langtry, for instance, pays her company, produces her plays and produces them, and the actress posing as the star of the company has only to draw her salary.

enterprises. The managers supply her business staff, press agents, etc., which they can well afford to do, besides booking her tour.

Miss Marlowe, who is the producer of her own plays, is in partnership with Charles Dillingham, who has also the management of Mayline Elliott and John James, stars differing considerably in glory from Miss Marlowe. Mrs. Fiske selects her plays, hires her company, puts up whatever the necessary amount of money may be, and like the other actresses mentioned, takes all the profits.

Henrietta Crosman, who follows the same arrangement, does not even have to hire a manager, since her husband acts for her. Elsie De Wolf, in her attempts to be a star, is her own capitalist and takes all the profits. Among the women who are not stars the compensation is almost as great as it is for those whose names are on the three-sheets, although they never, under any circumstances, get any share of the profits. Margaret Dale, who is now the leading actress in John Drew's company, a post very much in demand always, as Maude Adams made her reputation there, gets \$90, while Ida Conquest, an actress of more experience, who once had that place before Miss Dale, receives when she appears in the Frohman companies \$125 a week.

Fay Davis, who has just made her first star appearance in "Lady Rose's Daughter," does not now receive as much as Miss Anglin, who still is in the rank of the leading women. Her contract is said to call for only \$175 and a small percentage—the latter added to emphasize the splendor of stardom. Margaret Dale, who is now the leading actress in John Drew's company, a post very much in demand always, as Maude Adams made her reputation there, gets \$90, while Ida Conquest, an actress of more experience, who once had that place before Miss Dale, receives when she appears in the Frohman companies \$125 a week.

Jessie Busley is in receipt of a salary of \$100 from Mr. Frohman, who has told her that she may never expect any more if she acts with him the rest of her life, but he has promised her employment always at that figure. Miss Busley accepted this offer as a kind of annuity and every year finds her with Mr. Frohman.

Hilda Spong got as leading woman of the Daly theatre during her last year there \$175 a week, but it

is doubtful if she could command that salary now, as she most unwisely allowed herself to grow stout and matronly.

Bessie Tyree got for a short time \$250 a week. It happened that she had the lease of the Madison Square theatre, New York, for which she had no possible use, as her play had been a complete failure. Kirk LaSelle wanted a theatre in which to give "The Earl of Pawtucket."

"You may have my theatre," Miss Tyree said, "but you must make me along with it and I cost \$250 a week." Thus it happened that for several months Miss Tyree drew the large salary of \$250. But half that sum is in excess of what she has customarily received.

Katherine Grey gets \$125 for her participation in melodramatic plays, and although she is so much better in sympathetic parts that do not require her to wear a sunbonnet, she receives the same reward. Rose Coghlan, although she has ceased to be a star, is able always to command \$250 a week.

W. H. Crane, Nat Goodwin and E. H. Sothorn are really their own managers, although their tours are directed by some manager who gets a small percentage of the receipts. J. K. Hackett and Richard Mansfield are openly their own managers, and pay no percentages, but a salary, to the business managers that they hire.

William Faversham, Charles Richman and Robert Edson receive weekly salaries of \$300 and a percentage of the profits, and the management, of course, assumes all risk. John Drew has the same kind of arrangements with Charles Frohman, although his salary and percentage are, of course, much larger, and his earnings depend in a large measure on the quality of his play. When he has a good one his earnings may be large, but when they are bad they are horrid.

Lawrence D'Orray, who is the star in "The Earl of Pawtucket," if ever an actor was star of a play, and the usual experience of being a full-fledged star of the most popular play in New York at a salary of \$75 a week. He was receiving that salary from Charles Frohman when Kirk LaSelle borrowed him for the part of the Earl.

Miss Tyree was getting \$250 a week and D'Orray, who was the star, got \$75 until the close of the sea-

son. Now, of course, he has an equitable contract by which he gets \$250 a week and a share, and he is to be starred next year.

Robert Hilliard earns so much more in vaudeville than in the regular theatre that he is in it most of the year. His regular salary in dramatic productions is \$200, but he is not often engaged in this kind of work.

Jameson Lee Finney, who is approaching stardom, is able to command a large salary, as the number of light comedians is small. He receives \$275 in New York and \$300 on the road. Charles Dalton always received \$400 a week when he played the leading role in "The Sign of the Cross," and Charles Frohman engaged him last year to act the title role in "Ulysses" at the same price. The production was postponed as Mr. Frohman asked to be released from the contract, offering to engage Mr. Dalton the next year. Mr. Dalton refused, continued to draw his salary without acting at all and when the play was given this year another actor was engaged for the part.

Wilton Lackaye is one of the actors who hold out for a large salary and never act until they get it. Consequently, he acts only with Amelia Bingham, who engages the most expensive companies of any manager, or with J. K. Hackett.

Aubrey Doucett can always get \$300 and Vincent Serrano, who is a little known to fame, happened to be youthful and good looking enough to reach the \$200 mark with Elsie de Wolfe's company, although he has spent much unoccupied time since waiting for the same figure. Frank Worthington, in spite of the great disadvantages of his physical appearance, always commands \$250 and William Courtleigh, notwithstanding his good looks, has not yet reached the \$200 mark.

John Mason is one of the men who received more salary a few years ago than today. Now he is to be engaged for \$150 a week and he received less while leading man at Daly's under Daniel Frohman.

Robert Hilliard, who is still a beginner, has not advanced beyond \$125, but it seems inevitable that he will. His contract with David Belasco expires next spring. He will then go under other management unless he decides to stay in the theatre as a play by his wife. In that case the tour will be on his own responsibility. —Chicago Inter-Com.

TURNED DOWN.

Fra Elbertus and Ali Baba Rejected at the Waldorf-Astoria.

(Saying of Ali Baba.) It is a wise guy who does not monkey with his destiny. Don't scrap, but do into others as you would be done by.

Life is too short to spend in chewing the rag. Folks who never do any more than they get paid for, never get paid for any more than they do.

Blessed is that man who does not rubber. Young man, don't chase after women, because if you don't chase after them they will chase after you.

One can be rich alone; two should be careful. One can be brimful of sorrow all alone, but it takes two to be glad.

(New York American.) Elbert Hubbard, head of the Roycrofters, accompanied by the faithful Ali Baba, was turned out of the Waldorf-Astoria yesterday, where he had intended to stay while in New York. Hubbard was turned out by the hotel manager, who said that he was not a hotel guest, but a "wild West" hat, trousers tucked inside his boots and his raven black hair flowing over his shoulders.

"Some ham actor trying to beat the hotel," said the clerk, "and look at his valet," pointing toward Ali Baba. Ali Baba's valet was what Philadelphians would call "three-quarter" valet, and in his hand Baba juggled a heavy carpet bag of the vintage of '94, which had "A. B. East Aurora," worked on one side.

When Hubbard and Baba alighted from their cab and walked into the corridor of the Waldorf, several bellboys ran to assist Ali Baba with his carpet bag, but having been duly warned by Hubbard to beware of bunco men, Ali Baba clung to his grip.

Hubbard registered for himself and Ali Baba, and while one clerk was "freezing" the State of East Aurora, Ali Baba was conducting a rapid fire conversation with another.

"We're from East Aurora," said Baba, and the clerk said he had never heard of the place. "How far is it to No. 139 West One Hundred and Seventy-eighth street? My first wife's cousin lives there and I want to see her," continued Ali Baba, but the clerk seemed busy writing on a blotter, smiling as he wrote.

"Say," almost shouted Baba, evidently thinking the clerk deaf, "do you know where Mr. and Mrs. Childs have their eating place? Bi Allen told me to go there, as Mrs. Childs was a stavin' good cook."

Then the clerk and everyone in the vicinity laughed, and at last the room clerk had decided not to allow them to stay in the largest hotel in the world. Ali Baba seemed crestfallen and muttered something about Mr. Boldt having

asked him there when he visited the Roycroft shop, and allowing that "Boldt's bird" men were not civil.

The strange pair then climbed into a cab and directed the driver to proceed to the Murray Hill hotel, located at the Waldorf later developed the fact that Mr. Boldt, who is a warm personal friend of Hubbard's, was much displeased that his room clerk should have refused accommodations to the two Philistines.

Ali Baba has been hostler for Hubbard for more than twenty years, and before that time was connected with the Hamlin stock farm, where The Abbott and other famous horses were bred. In all the sixty-five years of his life Ali Baba had never been outside the confines of East Aurora, Pennsylvania, and he was anxious to stay at home and let the world come to him. Not even the Pan-American exposition, held within eighteen miles of his home, could induce him to travel.

"You see I have heard Fra Elbertus tell of the Pan-Am, and I know no show on earth could make good after the Fra's circus," he said, "so I just stayed at home."

After walking through the gates at the Jersey City terminal yesterday morning, Ali Baba confessed this was the first occasion he had worn his store clothes in thirty-two years. Said he felt very much out of place without his blue overall suit, and he pulled off his coat while the ferry crossed the river. His coat was still on his arm when he entered the Waldorf.

Looking at the big Pennsylvania ferry, headed down the North river, while he was crossing, Ali Baba said to Hubbard: "Many a man's religion, like that ferry boat, has a pilot house at each end, and seems to point both ways."

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Women will be anxious to buy these Kid Gloves 89c

French real kid gloves, 3 clasps, Paris points, light weight, soft and pliable kid, insuring a good, comfortable fit. This is one of our discontinued lines. Come in heavily all colors and sizes. \$1.50 REAL FRENCH KID GLOVES FOR—

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CHILDREN'S WINTER BONNETS.

Made of white India silk, trimmed with lace edging and a full lace pompadour, lined and heavily interlined. Special for Monday only—

25c

NEW FALL WAISTINGS.

Monday Only. 50 pieces silk stripe waistings in newest color combinations, worth up to \$2. YOUR CHOICE MONDAY, PER YARD—

50c



Great Bargains in Broken Lines of LADIES' and MISSES' SUITS.

THIS WEEK WE PLACE ON SALE TWO LOTS OF BROKEN LINES OF LADIES' AND MISSES' SUITS. ALL KINDS OF FASHIONABLE STYLES. SOME SIZES MISSING IN EACH LINE, BUT ALL PRIZES TO BE FOUND IN SOME DESIRABLE STYLE. THEY HAVE BEEN A VERY BEST SELLERS. THAT'S WHY THE ASSORTMENT IS SO LARGE. WE ARE GOING TO BECOME BROKEN.

LOT 1 contains a choice collection of most desirable suits that originally sold up to \$14.99; now priced for a quick clearance, in which you have your unreserved choice at—

\$8.75

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\$18.50



A Record-Breaking Sale of Silks, Velvets and Dress Goods

QUALITIES AND PRICES INSURE OUR SELLING MORE DRESS GOODS AND SILKS TOMORROW THAN EVER BEFORE SOLD IN SALT LAKE IN ONE DAY. OUR DRESS GOODS SECTION IS ALWAYS A CENTER OF PRIME INTEREST. TOMORROW IT WILL BE MADE DOUBLY ATTRACTIVE. OUR PRICES ARE SUCH THAT YOU CANNOT GET AWAY FROM THEM.

SILKS.

All Silk Black Taffeta, easily worth 60c per yard. 40c special. 16-inch All Silk Black Taffeta, a soft, beautifully finished cloth, well worth 50c per yard. 50c special. 36 inches wide Extra Heavy Black Silk Taffeta, worth \$1.25 per yard, only 200 yards left, special this week, per yard, 95c. 21-inch double faced All Silk Black Beau de Cote, our regular \$1.25 quality, special, per yard, 90c. 16-inch Lining Taffeta, all colors. Such an excellent cloth for jacket and dress linings. 39c special, per yard.

VELVETS AND CORDUOYS.

20 pieces Fancy Metal Print Corduroys, in all the leading shades, usually sold at 50c, 59c per yard. 25 pieces Fancy Metal Print Velvets, the swell material for shirt waists and whole suits. A beautiful collection, including the gun metal effects, special, 75c per yard. A beautiful wide Wale Corduroy, the quality usually sold at \$1.25 per yard, all the leading shades, 85c special, per yard.

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Shown Here.

35-inch All Wool Venetian Cloth, all desirable colorings and black; 35-inch Pink and Zibeline Checks, and a large collection of Scotch Mixed effects. These are all goods that everybody wants just at this time. PHONES EVERYWHERE AT 75c; HERE TOMORROW—

60 Cents.

35-inch French Broadcloths, assorted colors and black; 50-inch Crash Mixtures, pure Worsted in a variety of the best colorings; 46-inch Zibelines, the worst in the line of dress fabrics of the season; 46-inch French Imported Nappa Velvets, beautiful colors and black; 48-inch lovely Shillings, in the nappa mixtures that are so scarce and everybody wants. THESE FABRICS ARE SOLD EVERYWHERE FROM \$1.50 TO \$2.00. HERE TOMORROW—

\$1.00

New Winter Waists

A FULL LINE OF WAISTS, made of rich mercerized imported vestings in fancy figured effects, some all white and some with dainty signs in black, blue, etc., made with wide plait forming box front, trimmed with one and two bows of buttons and various other styles, at—

\$6.75, \$5.95 and 3.95

BUT IF YOU WANT A CHEAP waist, we have some splendid values in fancy figured white madras and chevrons, fleece lined, for only—

\$1.25



SMART SMALL FURS.

These stunning small pieces that give so much character to a costume are here in great variety. ON SPECIAL is a River Mink Skirt with chain, for \$2.00. Two Styles For \$4.50. One made of black cashmere, double stoles, scarf, two yards long, finished with six large bushy tails. The other made of brook mink, flat stoles, fastened at neck with steel chain and ornament, finished with six small tails. ONE OF THE NOVELTIES SHOWN is a small Siberian squirrel, flat stoles, trimmed with small straps of imitation fur, fastened at neck with fancy silk ornaments. Extraordinary \$8.00 value.

Isabella Fox Pelerine. Long flat stole effect, lined with squirrel and fastened with cord and silk ornaments. Finished with six small handsome tails. \$13.50

OTHER NOVELTIES FOR THE NECK IN ALL KINDS OF FURS. ALL LENGTHS AND STYLES UP TO \$90.00.

Special Values in Fur Coats. \$26 FOR ELECTRIC JACKET. 27-inch electric collar, 27 inch. Skimmers satin lined, large reverses, \$22.50 value.

29.50 BEAVER COMBINATION JACKET. 27-inch electric fine seal jacket, large collar and reverses of beaver. Skimmers satin lined, a beautiful garment; would be a good value at \$35.00.

UNDERWEAR BARGAINS

BROKEN LINES OF WOMEN'S AND CHILDREN'S UNDERWEAR BECAUSE THEY CONSIST OF DISCARDED NUMBERS. AT ENORMOUS LOSS. Children's fleeced cotton ribbed vests, pants and drawers. All winter weight, in silver gray and nearly all sizes. Perfect in every way, and only cleared out at a loss because they consist of discarded lines. CLEARED OUT AT—

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Children's fleeced lined cotton ribbed union suits, winter weight, perfect garments, come in silver and gray sizes 4 to 12, regular 40c values. Discarded numbers cleared out for—

25c

Greatest bargains in women's ribbed union suits (non-shrinkable), made by the Phillips Knitting company, the most superior makers of underwear known to the trade. These consist of a few hundred yards of finished numbers in prices ranging from \$1.50 to \$2.50 per suit. WILL BE OFFERED ON MONDAY, WHILE THEY LAST AT HALF PRICE.

Women's winter weight fleeced cotton ribbed vests and pants, in gray and ecru, a splendid quality at—

25c

Women's knit corset covers. These are especially desirable for women who are sensitive to cold and who are wearing to put on white underwear so early. Knit corset covers are a great convenience. They are high neck and long sleeves. They are made of fine Egyptian cotton and wool and cotton mixtures, and button down the front. Prices

at—

65 and 75c



Infants' and Children's Dresses and Slips

Infants' Long Slips, made of fine cambric, finished very neatly with ruffle around neck and sleeves. A slip that is well worth 30c, now selling for—

25c

Infants' Morning Slips, made with an embroidery yoke, well made and nicely finished. Each of these are to be sold Monday for—

29c

An Infant's Slip or Dress, made of the finest of balmain and trimmed with a dainty edge of Val lace, others with a yoke of fine tucks and embroidery. Some of these are high priced dresses, slightly soiled, which will be sold for—

50c

Children's Short Dresses, made of cambric and finished with a ruffle around neck and sleeves; the skirt with a daisy hem. A leader for Monday at—

29c

Children's Short Dresses in the baby effects, fine balmain material with fine tucks and a perfect fitting corset in every respect. As we haven't all sizes in this line, we are reducing them to—

50c

Children's Colored Dresses in dainty colors of pink and blue stripes or small checks; every one neatly made and trimmed. Some come with the yoke effect, others with the long waists. Owing to the small sizes these \$1.00 and \$1.25 dresses are to be closed out for—

50c

Children's Short Outing Flannel Skirts, made of fine flannel in light colors, finished with silk scalloped ruffle, and very full. Specially mentioned for Monday at—

35c

Children's Outing Flannel Gown, in all sizes, for—

50c

Women's and Children's Ladies' Corset Specials

Ladies' Corsets in the medium lengths, made of fine white batiste, full bias gored, and a perfect fitting corset in every respect. As we haven't all sizes in this line, we are reducing them to—

35c

A Fine Straight Front Corset in black or navy, very closely boned, lace trim and top and bottom, regular corset. Made a leader of—

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C-B Corsets, made of fine coutil, straight front and full gored, medium waist and skirt, our regular \$2.00 corset. Made a leader of—

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